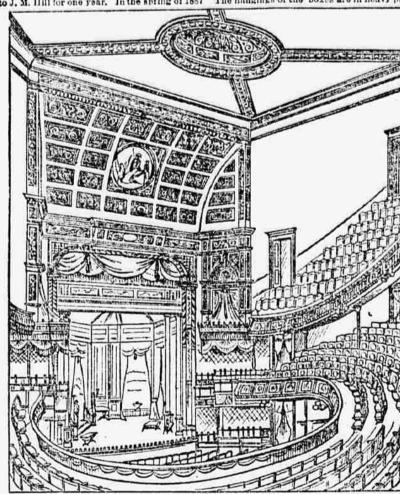
Reconstructed in Every Part, and Refitted at Lavish Cost, it Will Reopen Just a Year from the Day of its Burning.

It was promised in THE SUN a few days ago that Manager James M. Hill's new Union Square Theatre would open on Feb. 23, a week from next Thursday night. Helen Barry, the English comedienne, will be the inaugural star, and she will play "A Woman's Strata-

gem" at the dedicatory performances. The first Union Square Theatre was devoted to vandeville performances, its career opening on Sept. 11, 1871. It did not pay, and soon it was ontirely repoyated by Sheridan Shook, who engaged Albert M. Palmer to manage the house and dedicated it thenceforth to dramatic uses. Later Mr. Palmer became a member of the firm of Shook & Palmer, under which the Union Square saw its notable stock days. In 1883 Mr. Palmer's interest was bought the firm of Shook & Colher was formed. This copartnership conto J. M. Hill for one year. In the spring of 1887

above the arch is highly ernamental, imposing, and unique, and is calculated to give excellent means for the transmission of sound.

Manager Hill, in giving direction for the decorations of his superb house, said: "Let it be cosey and as nearly like a drawing room in a gentleman's house as is compatible with so large a space." Wideawake and artistic in his perceptions of the wants of the theatregoing public, he determined to make his new theatre such a hormonious easemble of form and color in the auditorium as to please the eye for the beautiful and cafer to the relined taste for artistic combinations. With these ends in viow he infinite under the direction of a high art firm, who have studied to make his modern Iralian Beanissance interior. The character of the usual theatre decoration has been greatly moutified and all glaring colors suppressed. While avoiding loudness of color, the decorators (Fr. Beck & Co.) have not drifted too far in the other extreme, but have carefully studied their scheme of color, which grows upon you the moment it is seen. The beautiful and delicate proscenium arch, with its panels and carved ceiling this with its soit morning sky, in which Aurora, with her attendant cupids and satclines he over gracefully and triumphantly everhend. The hale on a part of the boxes, balcony, and gallery are also in carved ivery and gold. The rails of the balcony and gallery are not so the boxes alsony, and gallery are not so the balcony and gallery are not so the balcony and gallery the same warm, neutral color predominates, releved by rich designs in the same kenalisance style. The hangings of the boxes are in heavy plush. above the arch is highly ornamental, impos-



Mr. Hill secured a five-year lease from the Courtlandt Palmer estate. During the summer of 1887 Manager Hill had the house completed gutted. He then rebuilt the interior and opened the handsome and nearly new edifice with Robson and Crane in "The Henrietta" as the premier attraction for the regular season of 1887-88. The piece was running at the time of the fire on Feb. 23, 1889. Tho dedication of the new bouse, therefore, will occur just one year from its demolition by fire. In building the new theatre, three essential points have been carefully considered—safety. comfort, and quiet though effective elegance and richness.

Absolute safety from the ravages of fire has been considered first, and with that end in view the building has been constructed of mesonry and fron throughout, no wood having Leen used, except in a few parts where it was absolutely necessary, such as the floors of the parquet, balcony, gallery, a portion of the stage, and in several other sections of the house where it was put it in for ralls and trimmings. There is really not wood enough used in the theatre to destroy it even if all was piled together and set on fire. As a further precaution, all the wood used has been subsected to a process which renders it non-combustible. The walts and main portions have been built of the best hard-burned brick, laid in been built of the best large-ourned ories, had in cement, the outside walls averaging most than two feet in thickness, thus securing immunity from outside confingentions. No wood framing or lath has been used in any part of the edilles. The root is entirely of from and slade, with the exception of the skylights, which are or glass

from outside confingrations. No wood framing or lath has been seed in any part of the edibes. The root is entirely of tree and slate, with the exception of the skylights, which are of glass and from. All the locations, the floor of the parquet, corridors, and entire length of each side of the stage are constituted of heavy from beams and griders, with brick arches between. The bale any and gallery are supported by from cantile very resting moon from columns, those at the up or end forming the partition between the auditorium and locby, the spaces between the root columns being suit of holiow brick. The boxes are also of tron.

The sollings over the locby and corridors are constructed of terra columns being suit of holiow brick. The collings over the locby and corridors are constructed of terra column arches between from beams. The plactering in the auditorium is secured to root walks by being keyed in holiow bricks introduced for that purpose. The dressing rooms are directly under the auditorium, and have been made freproof, the partitions and chave been made freproof, the partitions and chave been made freproof, the partitions and chave been made freproof, the partitions of concrete. The droors and all word used are covered with metal. Heavy from doors lead to the stage from the auditorium, these entrances being through the lower boxes ents.

The main entrance to the theatter is on Fourteenth street, and is sighify and imposing. The doors are massive and commented with heavy bevoiled glass and elective beadingins. The corridors are massive and commented with neavy bevoiled glass and elective headilights. The extreme frominge is 73 feet, a depth of 141 feet, and an 1, and stage entrance on Fourth arenue. The main force is about 40x33 feet, bandsomely embedded and from a configuration of the vertibule is laid in marble mosaic time of quality and respects. A semprate established, and complete in all respects, a described of the parameter of the same of the parameter of the same of the parameter of the subscience four boxes. This part of the house is approached from the main lobby by two five-lest from and sinte stairways one on each side. These approaches are highly cruamental, the Laustrading being entirely of from, summounted by a Fandsomery mouded rail of cherry. The warmsoming is of Minton only panels, which is seefective in the main lobby. The main entrance to the baleany is through an opening nearly seven feet wide, on each side of which are two simular roles, or, more properly spensing, open windows. These are hardsomely turned in cherry, the upper portions forming a moulded elliptical arch, the space between leng tilled with furned spindles. The two openings are hand-oncey draped, and the main entrance is hung with rich curtains.

The balcony is horseshoe in shape with an easy slope, allowing a perfect view of the stage from every card. The chairs are of the latest design, righly upholstered. Three broad aislest give access to the sears and boxes. This part of the house is curpeted in equal elegance with the parquet. Adequate waiting rooms are easy of access on this bloor, and are furnished with all conveniences. The galiery, which is reached by two wide stairways of iron missing in the large manufactured years of the stage. The exits are affected to manufactured year of the stage. The exits are sufficient to empty it esdes it we minutes. The extra exits from the unper parts of the house are more tima analy, on the east to Fourteenth street, the latter by a stone staircase enclosed between walls of masours. The proceenium

dany and on latter by a store stairen.

Inter by a store stairen.

In the proscenting of extends from the cellar and above the catends from the cellar and above the star of sold masonry, the stage openion, and is of sold masonry, the stage openion.

in color harmonizing with the other decorations. The furniture of the boxes is quietly unique and vies in richness with the sumptacess surroundings. The drop curtain is absolutely firegroof, and, under the mazic brush of Ardst Phil W. Goatcher, has been transformed into a piece of old tancestry that almost delies detection. No lights are exposed, both gas and electric burners being enclosed in baskets of prismatic jowels resembling bails of sparkling diamonds, which, whits flooding the auditorium with light, prevent any glare or harshness. The vestibules, foyer, and staircases are all in keeping, though stronger in color and richer in decoration than the interior of the auditorium. Their most brilliant features are the broad belts of electric lights which encircle the two large columns of the vestibule, and the unique lighting of the massive iron nowel posts. The auchtorium is ventilated by one large elliptical dome in the centre of the celling and a smaller one over the gallery, these being sufficient to furnish fresh air.

The heating of the theatre is ingenious, and consists of air taken from above ground and forced by a rowerful fan over a system of steam colls through pipes and thence through registers into the house, the registers being placed in the wills. The same apparatus provides rold air during hot weather. The boilers are entirely separate from the building, having a special plant on Fourth avenue. The arrangement for extinguishing flors are very complete, and consists of the purpose, and supulied by a seem of automatic surinklers, supplied by a seem of automatic surinklers, supplied by a separate tank and pumps. in color harmonizing with the other decora-

provided for the purpose, and supplied by a steam pump. In addition, the stage has a system of automatic strinklers, supplied by a separate tank and pumps.

The gas and electric work has been done in the most thorough manner, and is so arranged that the lights in the auditorium are managed entirely from the stage, while the lights of the lobbles are separately sentrolled. Both gas and electric lights are provided in every part of the house. The stage is idluminated by five border lights and a full complement of foot, bunch, and ground lights. Both gas and electric lights are furnished for the stage. The depth of the stage is 32 feet from the curtain line to rear wall. It is 55 feet wise, 70 feet light, is level and incended by divided into sections, so that any part or all of it may be taken up. The paint bridge is exilo feet, and the paint frames are 36x16 feet. All modern improvements have been utilized in this important part of the house, a distinctive leature being that it is in all parts flreproof, having been constructed of iron stage girders, brick arches, from fly girders, and beams. The gridiron has iron beams with flreproof floors. The scenery will be provided by Goat-her, a guarantee that it will be of the best. The architect of this new house was John E. Terhune, and the consulting architect Lecyold Edilliz.

The theatre is owned by the Courtland Palmer estate, and its erection has been under the personal supervision of Charles P. Falmer, who deserves great credit for the manner in which he has built the house and the lavish expenditure which has been necessary to complete so line an edilica, ile has given to tills city one of the fluest playhouses in the world, and may well feel proud of his labors, which at times have been pursued under the nest trying circumstances. How well he has surmounted every difficulty can be best appreciated by an inspection of the new Ecoses.

Manager Hill comes in for congratulation upon its possession. He has mane good the words he uttered after the destruction of the

FOR CONFEDERATE SOLDIERS.

Progress of the Movement to Raise Money for a National Home.

There was a meeting at the Fifth Avenue

Hotel last night of those interested in raising a fund for maintaining the National Confederate Soldiers' Home at Austin, Texas. Gen. H. A. Barnum presided. An address to the people, calling for aid, was adopted. A letter people, calling for ant, was adotted. A letter from Gen. La Rue Harrison, First Arkansas Cavalry, was read. He was decidedly oppesed to any action by the Government in the matter, but thought that the Northern solders as individuals would contribute toward the support of these blind and needly Southern contributes. Solders and extend to them the hand of forgiveness. Col. James B. Mix gave \$25 toward the found, and presented contributions from James C. Carlisle, past commander of Sumner Post, G. A. R., and from flarry Ferdon, both blind Union veterans.

A letter was read from G. T. Hazzard, who strongly objected to the word National in the title of the home. This created consideration excitoment and discussion, and den, faraning answered it by quoting tien. Shorman's words when he said it cought to be a national movement, and that the words Federal and Confederation ought to be lotted out.

It was voted that the sentiment of all the New York Grand Army posts concerning the project should be obtained, Col. James S. Fraser, Col. George L. Klimer, and Capt. S. Cahonn Smith were chosen to arrange for an address by Major Stewart on the "Old and the New South," There will be another meeting at the same place next Saturday at 8 T. M. from Gen. La Rue Harrison, First Arkansas

RALEIGH, N. C., Feb. 16 .- Col. Julian Allen of Statesville, who has been quoted as having said that Blaine had to his personal knowledge accepted the appointment of Secretary of State. accepted the appointment of Secretary of State, it here and was interviewed to-iny. Col. Allen want from this State several weeks are as member of the Southern Committee to se set in city at the North for a permanent exist stim of Southern products. To have for vears lead a warm, reveal friend of Mr. Blaine, the was in Washington on that Southern products for him, lie called upon I have and had an interview of two fours, in which he asserts that Mr. Blaine told him that Gen. Hardson had tendered him the perifolio of Secretary of State, and that he had accepted it. Col. Allon was for years Mr. Blaine's private secretary.

room in a Bowery hotel the same fancy chamher was always on hand and in order. It was the duty of the stage manager to go about with whitewash brush and resair with a touch color here and there the worn and faded scend, while the property man counted it among iss duties to paint in signs for the occasion on the houses of the street scene used in the play. The shifting of this cumbrous scenery necestrated long and thresome intervals of action to relieve the tectum of which the comedia was sent before the drop curtain to enterthing the audience with his gags, which were recounted the main leature of the performance and that manager was considered the met successful who could obtain the best and met purposes cornection.

successful who could obtain the best and mel gorgeous comedian.

With the introduction of the modern societies of the stage literature came the primary effort toward realism which now characteries the stage setting of every play, and Mr. Dalissaid to have been the first anostic of the preform. Hangings of rich stuffs took the pige of painted initiations, and with the continual increasing demands of a refined and exactly public the realistic effects grow more and appearance of the provided in the realistic effects grow more and appearance with the arrival of Mr. Irving and his claimately mounted plays came a tresh impetual

Vith the arrival of Mr. Irving and his elabrately mounted plays came a rosh impetual the new departure and the establishing officerstom of accompanying stars, not only the their own company but also with all pescenery and stage appendments and everying pernumary stage carpenter, property man, idealeium light manager.

Mr. Day's quitted satin chamber was go the wender of the metopoils, and is stillementered by those who saw it as the est gorgeous piece of stage work ever arrange, but its glories are diminished by companion with the scenes from any burlesque operated the pink ball room in "Erminio" far eclips it in spiender.

With the realistic scenic effects came the

With the realistic scenic effects candide necessity of elegant and correct dressing at it now the setting of the modern society pla involves a cost of \$5,000, or \$6,000, and realist the sortices of an architect and furnisher and the most fashionable and high-priced of thors and manua makers in the costuming, at yadditional expense of \$2,000 or \$3,000. Thehres scenes in The Wife" were arranged at a expense of \$5,400, because they were constituted on architectural principies, and were it the work of a scene painter. The furnishin of a nuclear narior must be not only corres and on architectural principles, and were if the work of a scene painter. The furnishin of a midden parlier must be not only corre and elegant in every detail, but all the mathas, and cestly in material, for it is to be keely inspected by people who have elegant hores of their own as a standard. Such a scene s designed by an artist, Mr. W. H. Day beig the designer at the Lyceum Thoatre.

The artist makes a model of the scat, arranges its scheme of celor, all of which tybe to be carried out in rich elaboration. The desses worn by the ladies harmonic with the dome of color, and are so beautiful, entirelyte in style, and faultless in R. that letters p frequently received at the teatres from patitiy received at the teatres from patitiy

style, and faultiess in fit, that letters \$\psi\$ frequently received at the theatres from calify seciety women asking for the address the dressmaker who fashioned certain gowi.

In Paris the fashions radiate from this tage, and in New York actresses are fast talke the lead in witra-instituant of cressing, and is a part of their profession to become gives in the art of good dressing. One peculiaristance of the new play at the Lyceum whit Mrs. Intractic and writing is that thoughe they of the new play at the Lyesum whi Mrs. Burnett is now writing, is that thoughle play is as yet unfinished and has not beenhaned, the stage setting has been modelicall cardboard in colors and sent to the authors, that she make the play for the scene a she is adapting it to the members of the empany, and the ladies are already in possessit of the colors to be worn in their gowns, over loc construction of which they are puzzle their struction of which they are puzzle pretty heads and making life a burdety modistes. Mr. Frahman says the a play is mounted the longer and it is in the long runs a great expense of mounting is cancelled times a play, however elaborately public to make a hit, and the preparation had loss, like an unpopular style in bonds, lighting of a theatre is an importante existing of a theatre is an importante existing in theatres \$55 and \$75 a westoper in the structure of the preparation of a theatre is an important of the structure. costing in the aires \$55 and \$75 a wed, and in operas being still more generously unloved. At the Lyceum the electric lights arcsupplied by their own ayname, which is an errait, it in animate, servant, which in a fit of suds taused every light in the theatre to be suddenly quenched one evening and the has part of "Sweet Lavender" to be played in darkness. Another unique consideration is the artistic arrangement of the nuisic to highten cortain effects in melodramm and play upon the unsuspecting emotions of the audience, and last, though not least, of all, there is the author's royalty which must be added to the expense of productions and sometimes anomals to large sums.

Mr. Palmer has put on very handsmely many plays notably a series of French says

Mr. Palmer has put on very handsnely many pins a notably a socies of French days and "Elaine;" but perhaps it is reserved to Mr. Abbey to bear of the highest honors the introducing of magnificent effects in sontrieal representations. Mr. Abbey brougt Mr. Irving and his entire company, and with him he also brought every bit of scenery used a the London Lyceum Theatre in his plays, answith it the carrienters to set it, the propertimen

London Lyceum Theatre in his plays, an with it the carpenters to set it, the propertimen and every supernumerary.

There's thousand dollars was spent i the production of "Cleopatra," of which on-half was expended in the scenery, which on-half was expended in the scenery, which was painted in New York and was in poccess of construction from Oct. I until the play was brought out. Mrs. Potter's coalmos were deshaned by Mrs. E. Hamilto, Bell and elaborated by Worth at a cost of 57,000, Fifty years ago one-tenth of this noney would have more than paid the expensed the production. "A Winter's Take" was afte as expensive a play, as the designs were furlished by Aima-Tadema, made in London, ad imported, together with every supernuctary and bailed girl. This was done, Mr. Abbey says, simply to give a smooth and beried first-night performance of "A Winter's Take" wid the result was that New Yorkers saw as conditional and finished a performance as coul, favoleen given in the Lyceum Theatre in Lindon, were the play had run for weeks.

Mr. Abbey's Italian onera season at the first opening of the Metropolitan Opera folise cost, firm \$350,000, and the new play faich Tennyson has written for Miss Andreon, called "The Cur," will be produced at aninormos expense.

The scenery in "Nadiy" cost between 5,000

Tempson has written for Miss Andrson, called "The Cup," will be produced at animormous expense.

The scenery in "Nadly" cost between 5.000 and \$0.000, and the curpenters workedfrom Thanksgisher until Christians in carring out the arrival designs. The costumacost mere than \$2.000 in this revival, and while changes in the idea are desirudized in heir effects. They are all designed by Mr. leave they are all designed by Mr. leave they are all designed by Mr. leave executed under the direction of Madam Lora and her force, who are constantly employed in the theatre. Miss liussell's costumes amented to about \$1.200, of which one dress cost\$200, The costumes are all furnished by the mragement of ever to the steekings and shipperwent, the latter being made to order from the exact measurement of every dainty foot the trips out on the boards, and while only act rich materials are used in the dresses thoramost be utilized in more than one play, for theorems run so long that people become familiar with each costume, and if the attempt is rade to use them in another production somesharpersed winning in the house is sure to say tout.

Another expense that is not considered outside the profession is the full compan of understudies that are kept castanty at all pay to sungly any sunder emergence. The gone to the first are the reformer to the first every high and reserve in the first and walk there are every high and reserve in the first and their first and there are in all three Naday companies and the latter. The are like the are all the latter in the first and the first are in all three Naday companies and the latter. The are like the are all the latter the first and there has a great and the latter. The are latter the latter in the first and the stage hands in the like the latter. The are latter than the stage hands in the like in the latter in the first and the stage hands in the like in the latter. The same are not the latter than the same hands and the stage hands in the like the latter.

the of the total area was a control and stands of the arrive was tree from the undestaily relicarease; consequently there are in althree "Nadly" companies and the time. There are two stage hands in the flies, four more on a side down states there properly more look after the swords and helmets and all novable stage furniture except the scenery, we gas men, and four men to attend the calcumilistic. Taking all expenses into considerationiculud-

COST OF A NODERN PLAY.

THOUSANDS SPET IN MOUNTING DRAMAS ED OPERAS.

Modern Playgoers Demand Much More than Our Grandithers Had-The Big and Gandy Operal Cost the Most-Duly's Breinning and abbey's Climax—How Stages Are Set-Iomic Operas.

The expense of monthing the modern play or opera is continually increasing as the tasts of the public becomes hore relined and exacting. It is little more that the years since this tendency became majest, and now manuscres vie with each other is the meant anileance of stage settings and ricisess of costuming. In the cleaper theatres the same course of action prevails, and the adverting boards display the cost of bays in a fifty-ten theatre, but in figures that need curtaing of one or more ciphers and division by aven.

In the old days the man that built a theatre built a stock of seeners that was only replaced about one a year, thanse it was actually worn out. There was is overy theatre a fancy chamber and a plain chamber, a modern street and an ancient street, adark wood and a cut wood, a parlor and a plaine, a landscape, a garden, and a Pantz huse. By the latter is meant a single piece of icenery that might be setup anywhere, cut to a point to represent the raphe of a bottos, any plained window. This did dity on a great variety of occasions, and with these pieces of seenery were played tragedy, cornely, burlesque, pantomine, and larces. The old entertainments that an animal majer is a place, and was in the fancy chamber and followed by a drama of six decrees of crime, or "Dick Turois and Tom King." in six sets of four seenes each, in which the action shifted from Boxton to Brussels, and by some mysterious manifoulation the scenery was transported so easily that whether it was the Queen's apartments at Winder or a bottown of the stage was fined by the stage of the cost of high an advertical performance of the cost of the co

thought of being able to arrae a light with Lannon for stake money, and him going to turn my attention to other hen weights who can secure backing and are wing to fight. Deminick Methatrey is said to Nea forfell in the New York Jeguer office will a challenge for a finish fight to anybodysho cares to recept. I leave for New York Jeguer, and if Methatrey in new can be located methy included the covered at one, and any troduce from it will be covered at one, and any troduce from it will be covered at one, and any troduce from it will be covered at one, and any troduce from it will be one and it is a first that here is not it is a first that he deep in the first of office. Then, if Lannon six to arrange to meet me in a fifteen or eights round glove light, well and good: I will accapedate him."

MEMBERS OF HIS CABINET. BELIEF THAT HARISON TALKED WITH

TTO OF THEM YESTERDAY. They Were Messe. Noble of St. Louis and

Window of Innesota - Reasons for Thinking The May be Among the Fight, Indianapolis, eb. 16.—Gen. Harrison has been holding to-ds what looks like a Cabinet meeting on the intallment plan. At least two men who are likel to be members of the next Cabinet have bee in consultation with him for several hourseach at different times during the day, and n one case the meeting was accompanied wit elaborate attempts at secreey that were snost completely successful. Not over three r four men in Indianapolis

to-night, outsided the Harrison house, knew

that J. W. Nobleof St. Louis arrived in town on an early train this morning, obtained accommodations : a hotel without registering. drove immediaty after breakfast to Gen. Harrison's house, remained there in private conference wh him for three hours, and then, steping at the hotel barely long enough tony his bill, took the first train out of tewn. ben Noble's name was first mentioned for place several days ago no atmentioned for place several days ago as attention was pat to it, and after its few hours of fleeting famithe Noble Indianapolis boom went the way a secres of others.

To day's inferious visit and long conference with the resident elect, however, seem to indicate the Noble is probably one of the surprises thatien. Harrison has been said to have instore in the resole on the 4th of March. The gentlemp from St. Lenis is a lawyer of high standing it is said, in his own city, but he owe his tobinet place, if he gots me, to the fact that he has fortunate enough to be sent to the same chool with Ben Harrison. The forethinght chis parents in this respect will place him lighter acce for fame shad of men who seeming have been in in markine of him. Sonething I Noble's personal distracter may be gathered from the experience that a St. Louis reporter had with him the right that a notice of himor the place was first printed. The generic ring, and thrusting his load from a second stort window asked who was there. The reporter started to answer. "A reporter for the Republe." "You may not the devil, and a slam of he window end at the interview. The portforb that Noble is likely to get, if he gos any, wilke either that of the Department of usite or if the interview are polably the atter.

The other gobable place of his Cabinet with high Gen Harrison had a genterence to-thy tention vas pal to it, and after its few hours

The control of the co

**Diseases** Itching

Scales, Scratched All the Time, Suffering Endless and Without Relief, Cared by the Cutteura Remedies, Skin Now as Clerr as a Baby's,

If I hadbnown of the CUTICURA MENEDIES tweny eight years ago, it would have saved me \$200 (two hundred dellars) and an immense amount of suffering. My disease (psoriasis) commenced on my head in a spot not large; than a cent. It spread rapidly all over my body ans got under my nails. The scales would drop off of meal the time, and my suffering was endless and without relief. One thousand dollars would not tempt me to have this disease over again. I am a poor man, butfeel rich to be relieved of what some of the doctors said was improst, some ringworm, pauriants, &c. 1

took . . . and . . . Sarraparillas over one year and a baif, but no cure. I went to two or three doctors. and no cure. I cannot praise the CUTIOURA REME-DIES too much. They have made my skin as clear and free from scales as a baby's. All I used of them was three boxes of CUTICURA, and three bottles of CUTI-CURA RESOLVENT, and two cakes of CUTICURA SOAP. If you had been here and said you would have cured me for \$200 you would have had the money. I looked like the picture in your book of peoriasis (picture number two, " How to Cure Skin Diseases"), but now I am as clear as any person ever was. Through force of habit I rub my bands over my arms and less to scratch once in a white, but to no purpose. I am all well I scratched twenty-eight years, and it got to be a kind of second nature to me. I thank you a thousand times. Anything more that you want to know write me, or any one who reads this may write to me, and I will answer IL DENNIS DOWNING.

The state of the s

was Raw. Body Covered with Scales Like Spots of Mortar, An Awful Spectnele, Entirely Cured by the Cattenra Remedies in Five Weeks.

I am going to tell you of the extraordinary care your CURRED A DEMEDIES performed on ms. About the lat of April last I noticed some red pimples like coming out all over my body, but thought nothing of it until some time later on, when it began to loo! like spots of mortar spotted on, and which came off in layers, as companied with itching. I would scratch every night until I was raw, then the next night the scales being formed meanwhile, were scratched off again. In valdid I consult all the doctors in the courtry, but withou aid. After giving up all hopes of recovery I happene to see an advertisement in the newspaper about you CUTICURY REMEDIES, and purchased them from my druggist, and obtained almost immediate relief. The gan to notice that the scaly eruptions gradually dropped off and disappeared one by one, and have been fully cured. I had the disease thirteen months before I began taking the CUTICURA REMEDIES, and in four of five works was entirely cured. My disease was enternaand paoriasis. I recommended the CUTICURA REMB-DIES to all in my vicinity, and I know of a great many who have taken them and thank me for the knowledge of them, especially mothers who have babe with scaly eruptions on their heads and bodies. I car not express in words my thanks to you. My body we covered with scales, and I was an awful spectacle to b hold. Now my skin is as nice and clear as a haby's.

GRO. COTEY.

Feb 7 1888-Not a trace whatsoever of the disease from which I suffered has shown itself since my care.

Thomas Waldon the Agant Vornon builder, who may married to Mrs. Mirseita Stocum his hoarding home keeper, by the level A Torleck, and who afterward married lates shaped was consisted at the most mire than most in the constraint of the pharmacoulists. Who are the first of the shaped was consisted at the most mire than most in the constraint of the shaped was constraint of the shaped with the reasonability of the shaped was constraint of the shaped with the reasonability of the shaped was constraint of the shaped was constituted and Lady Jadiin libetiew associately which is to be organized early in April next for itself possed constraint of the shaped was constainted with the circum and the shaped was constituted to the shaped was constituted with the circum and the shaped was constituted with the constant of the shaped was constituted with the circum and the shaped was cons